

An Original Audio Drama and Fun Dinner Party Idea

HOST YOUR OWN

OLD TIME RADIO DRAMA

13

14

15

16



PULP ADVENTURE COMPILATION #01

TROUBLED TIMES

THIS COMPILATION GATHERS TOGETHER
EPISODES 1 - 4 OF OUR PULP ADVENTURE SERIAL
FEATURING TRENT STONE AND TESS CARTER

BY PHILIP CRAIG ROBOTHAM
ILLUSTRATIONS BY MIYUKIKO

WEIRDWORLDSTUDIOS.COM

HOST YOUR OWN “OLD TIME RADIO DRAMA”

TROUBLED TIMES

PULP ADVENTURES — EPISODES #1 - 4

A compilation of original audio dramas and fun dinner party ideas

by Philip Craig Robotham

Cover Illustration by Miyukiko

Edited by Margaret Wilkins

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Other works by this author can be found at the author’s website: <http://www.weirdworldstudios.com> or through select, online book retailers.

Episode 1: The Alligator Menace

Trent Stone and Tess Carter are in Star City to participate as junior members in the League of Adventure Seekers annual dinner. However, when the dinner — and a number of other key events throughout the city — is broken up by a horde of remotely controlled albino sewer alligators, Trent and Tess are launched into a dangerous game of cat and mouse with an insane genius bent on controlling the city’s underworld. In order to overcome this villain our heroes must navigate a dangerous world of organized crime bosses, gang war, exploding alligators, and weird science. Can they locate the villain before his plans reach their fruition? Tune in to “The Alligator Menace” and experience this exciting adventure for yourself.

Episodes in the Host Your Own “Old Time Radio Drama” series are designed to provide a fun dinner party experience for 6–8 participants. Read along, taking on the role of one or more of the characters in the story, and listen as the exciting drama unfolds. This is the theater of the mind, where the special effects are only limited by your imagination, and your participation will build a memory that you’ll treasure for years to come.

Episode 2: The Cult of the Teeth

Glory-hound and expert hunter, Maynard Havelock III, is the victim of a ritual murder shortly after having dinner with Trent Stone and Tess Carter. Finding themselves at the top of the suspect list, Trent and Tess are forced to investigate the disappearance of a number of young women from Star City University in a bid to clear their names. Their investigation takes them in search of an ancient cult (recently established in the modern city in which they have made their home), a missing obelisk, and behind it all, a familiar wheel-chaired villain. Can they prove their innocence and prevent the cult from committing any more ritual murders? Tune in to “The Cult of the Teeth” and hear this story unfold for yourself.

Host Your Own “Old Time Radio Drama”

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Episode 3: The City of the Gold Spider

Star City’s gangsters attempt to assassinate Trent Stone and Tess Carter from the rooftops outside an abandoned movie theater. When a young South American man succeeds in scaring the villains away only to be killed by a remotely controlled spider, the pair decides to honor his last request and go to South America to rescue his brother. Hounded by corrupt police, eerily intelligent howler monkeys, and Aztec mummies, Tess and Trent are forced to fight a combination of science and magic in order to effect a rescue. But can they survive long enough to make good on their promise? Tune in to “The City of the Gold Spider” and thrill to the unfolding of this exciting South American adventure.

Episodes in the Host Your Own “Old Time Radio Drama” series are designed to provide a fun dinner party experience for 6–8 participants. Read along, taking on the role of one or more of the characters in the story, and listen as the exciting drama unfolds. This is the theater of the mind, where the special effects are only limited by your imagination, and your participation will build a memory that you’ll treasure for years to come.

Episode 4: The Reanimator’s Revenge

When visiting the Star City Penitentiary Trent Stone and Tess Carter encounter an old gypsy woman who warns them that the city is facing imminent destruction. An investigation of her claims leads the pair to the City Cemetery where they are attacked by shambling, reanimated corpses bent on tearing the city apart. Before long, large sections of the population are succumbing to a mysterious sleeping sickness, martial law has been declared, and the dead are tearing the city apart building by building. Trent and Tess must race against time to introduce an antidote into the city’s water supply and face down the villain before the city is completely destroyed. Will they be able to uncover the secret behind the undead plague and bring it to an end? Tune in to “The Reanimator’s Revenge” and cheer as the conflict between Trent, Tess, and their arch-nemesis reaches its thrilling conclusion.

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CONTENTS

HOSTING A RADIO PLAY AND DINNER PARTY — THE ESSENTIALS

A quick note on the story

Guests

Food

Preparation

Sample invitation for "The Alligator Menace"

Sample invitation for "The Cult of the Teeth"

Sample invitation for "The City of the Gold Spider"

Sample invitation for "The Reanimator's Revenge"

OPTIONAL EXTRAS

Suggested Menu and Recipes

Appetizers

Main Courses

Side dishes

Desserts

Costumes

Sound effects

UNDERSTANDING THE SCRIPT

Host Your Own “Old Time Radio Drama”

THE ALLIGATOR MENACE

CAST LIST

ACT 1

SCENE 1: INT. THE RODRIGUEZ' TOWNHOUSE — EVENING (NARRATOR, MARTIN, TERESA, TEGAN, TRENT)

SCENE 2: EXT. THE REGENCY HOTEL (ON THE SAME EVENING) (TRENT, TERESA)

SCENE 3: INT. THE REGENCY HOTEL DINING ROOM (MOMENTS LATER) (TERESA, TRENT, MIRIAM)

SCENE 4: INT. THE REGENCY HOTEL DINING ROOM (LATER) (TERESA, TRENT)

SCENE 5: INT. MIRIAM RIBBENSBERG'S SUITE — A SHORT WHILE LATER (MIRIAM, TERESA, TRENT)

SCENE 6: EXT. THE REGENCY HOTEL — NIGHT (NEWSBOY, TERESA, TRENT)

SCENE 7: INT. THE RODRIGUEZ' TOWNHOUSE — MORNING APPROACHES (TRENT, WEATHERBY, TERESA, WELLS)

ACT 2

SCENE 8: EXT. THE PENDLETON GALLERY (TERESA, WELLS, TRENT)

SCENE 9: INT. THE PENDLETON GALLERY (TERESA, TRENT, WELLS)

SCENE 10: INT. THE SEWER TUNNELS (WELLS, TERESA, TRENT)

SCENE 11: UNDERGROUND CHAMBER HOLDING THREE CAGES (WELLS, TRENT, TERESA, TEGAN)

SCENE 12: INT. THE PENDLETON GALLERY (BYSTANDER, TERESA, TRENT, DOOGAN)

SCENE 13: THE STREET OUTSIDE THE GALLERY (TERESA, TRENT, RICKY, GAUCHO)

SCENE 14: INT. FALCONE HQ — MORNING (RICKY, FALCONE, TRENT, TERESA)

SCENE 15: EXT. CNR OF CUMBERLAND AND FOURTEENTH — MID-MORNING (RICKY, GAUCHO, TERESA, TRENT, CINQO)

SCENE 16: INT. THE RANSOM DROP TUNNELS (MOMENTS LATER) (TERESA, CINQO, TRENT)

SCENE 17: INT. THE RANSOM DROP (MOMENTS LATER) (TERESA, CINQO, TRENT)

SCENE 18: INT. SOMEWHERE IN THE SEWER TUNNELS — LATER (TERESA, TRENT)

SCENE 19: EXT. CNR OF CUMBERLAND AND FOURTEENTH STREETS — MIDDAY (TERESA, RICKY, TRENT, GAUCHO)

SCENE 20: INT. FALCONE HQ — EARLY AFTERNOON (FALCONE, TERESA, TRENT, RICKY, GAUCHO)

SCENE 21: INT. GRAND CENTRAL STATION (TRENT, RICKY, TERESA, GAUCHO, RUDY, CLAIRE, TOMMY, DILLON, TECHNOMASTER)

SCENE 22: EXT. RAILWAY ROOFTOP (MOMENTS LATER) (CLAIRE, CINQO, TERESA, TRENT)

SCENE 23: EXT. CORONER'S OFFICE (LATE AFTERNOON) (TERESA, TRENT)

SCENE 24: INT. CORONER'S OFFICE (TRENT, TERESA, THEO)

SCENE 25: INT. CORONER'S COOL ROOM (TERESA, THEO, TRENT)

SCENE 26: EXT. PEVENSEE STREET MISSION (LATE AFTERNOON) (TRENT, TERESA)

SCENE 27: INT. PEVENSEE STREET MISSION (MINUTES LATER) (TERESA, TRENT)

ACT 3

SCENE 28: INT. CAGE OVER THE ALLIGATOR PIT WITHIN THE SEWERS (AN UNKNOWN PERIOD OF TIME LATER) (TRENT, TERESA, TECHNOMASTER)

SCENE 29: TUNNELS WITHIN THE TECHNOMASTER'S LAIR (MOMENTS LATER) (TERESA, TRENT)

SCENE 30: INT. THE TECHNOMASTER'S LABORATORY (TERESA, TRENT, TECHNOMASTER)

SCENE 31: INT. TUNNELS WITHIN THE TECHNOMASTER'S LAIR (TERESA, TRENT, TECHNOMASTER)

SCENE 32: INT. MIRIAM RIBBENSBERG'S SUITE (TRENT, TERESA, MIRIAM)

SFX LIST — WALLA

SFX LIST — SOUNDS

SFX LIST — MUSIC

CASTING SHEETS — MAJOR CHARACTERS

CASTING SHEETS — MINOR CHARACTERS

Host Your Own “Old Time Radio Drama”

THE CULT OF THE TEETH

CAST LIST

ACT 1

SCENE 1: EXT. APPROACHING THE METRO (A FINE RESTAURANT IN THE CITY CENTER) — EVENING (NARRATOR, TERESA, TRENT)

SCENE 2: INT. RESTAURANT FOYER (MAYNARD, TERESA, TRENT)

SCENE 3: INT. THE DINING ROOM (MAYNARD, TRENT, TERESA)

SCENE 4: INT. THE DINING ROOM — LATER (MAYNARD, TERESA, TRENT, WAITER)

ACT 2

SCENE 5: INT. HEROES SUITE AT THE REGENCY HOTEL — THE NEXT DAY (TRENT, WELLS)

SCENE 6: INT. LOBBY OF THE HOTEL — FORTY-FIVE MINUTES LATER (TERESA, WELLS, TRENT)

SCENE 7: EXT. OUTSIDE THE UNIVERSITY LIBRARY (TRENT, WELLS, TERESA)

SCENE 8: INT. INSIDE THE LIBRARY (TERESA, TRENT, WELLS, LIBRARIAN)

SCENE 9: INT. THE DEAN’S OFFICE — A SHORT WHILE LATER (ALASDAIR, TERESA, TRENT, MADELEINE)

SCENE 10: EXT. THE STREET OUTSIDE THE UNIVERSITY (TERESA, TRENT, JINGLES, JIMMY)

SCENE 11: INT. INSIDE CORDOVA’S LIMOUSINE (TRENT, CORDOVA, TERESA)

SCENE 12: EXT. SOMEWHERE IN TOWN (TRENT, TERESA)

SCENE 13: INT. TAXI CAB AND EXT. BETA-PHI SORORITY (TRENT, TERESA, WILMA)

SCENE 14: INT. CLAIRE MANNIX’S ROOM (TRENT, WILMA, TERESA)

SCENE 15: INT. INSIDE A TAXI (TERESA, TRENT, WALT)

SCENE 16: EXT. WAREHOUSE (TRENT, TERESA)

SCENE 17: INT. INSIDE THE WAREHOUSE (TERESA, TRENT, CLAIRE)

ACT 3

SCENE 18: INT. IMPRISONED IN THE WAREHOUSE — AN INDETERMINATE AMOUNT OF TIME LATER (TERESA, TRENT, CLAIRE, ALASDAIR)

SCENE 19: INT. IN THE RUBBLE OF THE DEMOLISHED WAREHOUSE (TERESA, TRENT, CLAIRE)

SCENE 20: EXT. OUTSIDE POLICE HQ (WELLS, TRENT, TERESA, MESSENGER, RICKY)

SFX LIST — WALLA

SFX LIST — SOUNDS

SFX LIST — MUSIC

CASTING SHEETS — MAJOR CHARACTERS

CASTING SHEETS — MINOR CHARACTERS

Host Your Own “Old Time Radio Drama”

THE CITY OF THE GOLD SPIDER

CAST LIST

ACT 1

SCENE 1: INT. LOBBY OF THE REGENCY HOTEL (NARRATOR, JOHNNY, TRENT, TERESA)

SCENE 2: INT. LUIGI'S GREASY SPOON DINER (TERESA, TRENT)

SCENE 3: EXT. A DARKENED STREET LOOKING ON TO THE TIBALT THEATER — EVENING (TERESA, TRENT)

SCENE 4: EXT. THE LEFT-HAND ALLEY — MOMENTS LATER (TERESA, TRENT)

SCENE 5: EXT. OUT FRONT OF THE TIBALT (TERESA, TRENT, THUG #1, THUG #2, THUG #3, JOSE)

SCENE 6: EXT. IN A DARKENED ALLEY — MOMENTS LATER (TRENT, TERESA, JOSE)

ACT 2

SCENE 7: INT. IN A TRUCK ON A BACK ROAD SOMEWHERE BETWEEN LIMA AND NAZCA — MID MORNING (NARRATOR, TERESA, TRENT, CARLOS)

SCENE 8: INT. IN THE LOCAL JAIL IN NAZCA (MANUEL, RICARDO, TRENT, PRISONER, TERESA)

SCENE 9: INT. NAZCA JAIL CELLS — LATER (TERESA, TRENT, MAJALEL, MANUEL)

SCENE 10: INT. THE CAB OF MAJALEL'S TRUCK — NOON THE NEXT DAY (MAJALEL, TERESA, TRENT)

SCENE 11: EXT. AYACUCHO VILLAGE — MID AFTERNOON (TERESA, MAJALEL, TRENT)

SCENE 12: EXT. APPROACHING THE WALLS OF THE RUINED CITY (TERESA, TRENT, MAJALEL)

SCENE 13: EXT. CONVERTED TEMPLE/PRISON (TRENT, TERESA, CULTIST #1)

SCENE 14: INT. CONVERTED TEMPLE/PRISON (TERESA, TRENT, JULIO, FELICIO, CULTIST #1)

SCENE 15: INT. THE PLACE OF TRIAL (TRENT, TERESA, TECHNOMASTER, MAJALEL, CLAIRE, ROSA)

ACT 3

SCENE 16: INT. INSIDE THE WELL (TERESA, TRENT, MAJALEL)

SCENE 17: INT. THE SHRINE OF THE SCORPION-FISH (TRENT, TERESA)

SCENE 18: INT. THE TREASURE CHAMBER OF THE AH KIN MAI OF ITZAMNA (TRENT, TERESA)

SCENE 19: INT. THE THRONE ROOM WITHIN THE GREAT PYRAMID (CULTIST #1, CULTIST #2, TERESA, TRENT, TECHNOMASTER)

SCENE 20: INT. THE THRONE ROOM — LATER (TERESA, JULIO, TRENT)

SCENE 21: INT. THE LOBBY OF THE REGENCY HOTEL — SOME DAYS LATER
(NARRATOR, TERESA, TRENT)

SCENE 22: INT. LUIGI'S GREASY SPOON DINER (TRENT, TESS, MESSENGER)

SFX LIST — WALLA

SFX LIST — SOUNDS

SFX LIST — MUSIC

CASTING SHEETS — MAJOR CHARACTERS

CASTING SHEETS — MINOR CHARACTERS

Host Your Own “Old Time Radio Drama”

THE REANIMATOR'S REVENGE

CAST LIST

ACT 1

SCENE 1: INT. DINING ROOM OF THE REGENCY HOTEL — BREAKFAST TIME
(NARRATOR, TERESA, FELICIO, CLAIRE, TRENT, WELLS)

SCENE 2: EXT. STAR CITY CORRECTIONAL CENTER (TERESA, WELLS, TRENT)

SCENE 3: INT. STAR CITY CORRECTIONAL CENTER (GUARD, WELLS, TRENT,
TERESA)

SCENE 4: EXT. STAR CITY CEMETERY 12:55 AM (TERESA, TRENT, TODD, TERRY,
ANGELA, MELANIE, CATHERINE)

SCENE 5: EXT. THE STREET BEYOND THE CEMETERY (TERESA, TRENT, TODD,
TERRY, ANGELA, MELANIE, CATHERINE)

SCENE 6: INT. THE OSTERMAN LABORATORIES (TERESA, TRENT, TODD, TERRY,
ANGELA, MELANIE, CATHERINE)

SCENE 7: EXT. OUTSIDE THE OSTERMAN LABS (TERESA, TRENT)

ACT 2

SCENE 8: INT. STAR CITY CORRECTIONAL CENTER (SOFIA, TRENT, TERESA)

SCENE 9: EXT. BETA PHI SORORITY BOARDING HOUSE (TERESA, TRENT)

SCENE 10: EXT. STILL ON THE PARK BENCH (TERESA, TRENT, WILMA)

SCENE 11: INT. SORORITY BASEMENT (TERESA, TRENT)

SCENE 12: INT. SEWER TUNNELS JUST BEYOND BASEMENT (TRENT, TERESA)

SCENE 13: EXT. BETA PHI SORORITY HOUSE (TERESA, WILMA, TRENT,
ANGELA)

SCENE 14: INT. TAXI-CAB (CABBIE, TRENT, ANGELA, RADIO, TERESA, WORKER)

SCENE 15: INT. OSTERMAN LABS (CATHERINE, TRENT, TERESA, TERRY)

SCENE 16: INT. OSTERMAN LABS (LATER) (RADIO, TRENT, TODD, ANGELA,
TERESA, CATHERINE)

SCENE 17: INT. OSTERMAN LABS. (LATER) (MELANIE, TERESA, TRENT)

SCENE 18: EXT. THE STREETS OF STAR CITY UNDER MARTIAL LAW (TERESA,
TRENT, LOOTER 1, POLICEMAN, LOOTER 2)

SCENE 19: EXT. THE PUMPING STATION (TRENT, TERESA)

SCENE 20: EXT. UP IN THE TREE (TERESA, TRENT)

SCENE 21: INT. PUMPING STATION (TERESA, TRENT)

SCENE 22: INT. THE TECHNOMASTER'S LAIR (TECHNOMASTER, TERESA,
TRENT)

ACT 3

SCENE 23: INT. THE PUMPING STATION — IN CHAINS NEAR THE CEILING
(TRENT, TERESA)

SCENE 24: INT. THE PUMPING STATION — ON THE GROUND A FEW MOMENTS LATER (TERESA, TRENT, TEGAN, MARCUS)

SCENE 25: EXT. THE STREETS OF STAR CITY (TRENT, TERESA, TECHNOMASTER)

SCENE 26: INT. MAYORAL RECEPTION (USHER, TRENT, TERESA, MAYOR, DOOGAN, MESSENGER)

SFX LIST — WALLA

SFX LIST — SOUNDS

SFX LIST — MUSIC

CASTING SHEETS — MAJOR CHARACTERS

CASTING SHEETS — MINOR CHARACTERS

Host Your Own “Old Time Radio Drama”

PRODUCTION NOTES

Synopsis

TECHNICAL NOTES

APPENDIX — BUILD YOUR OWN SOUND EFFECTS KIT

ABOUT THE AUTHOR

WORKS BY THIS AUTHOR (ALSO AVAILABLE IN ONEBOOKSHELF EDITIONS)

HOSTING A RADIO PLAY AND DINNER PARTY — THE ESSENTIALS

You hold in your hands almost everything you need for an entertaining evening of “Old Time Radio” Adventure. These instructions tell you all you’ll need to know in order to host the evening but, as such things can be a bit dry and dull, we recommend you jump forward and give [the scripts](#) a read first. Don’t worry, we’ll still be here when you get back and, once you have a feel for the goal of the evening, you’ll feel a bit more inspired to tackle the organizational stuff.

Okay, back with us? Can you imagine the fun you’ll have as you and your friends or family gather to read through the script? Great! But of course there’s some work to do first. You’ll need to invite your guests and prepare food etc. (or dial the pizza guy if you prefer). And you’ll also need to have a sufficient number of our original scripts on hand for all the participants. We have deliberately priced this product to make the purchase of the additional scripts easy and affordable (and our prices compare very favorably with other “dinner party” products on the market). Naturally, we’d prefer it if you purchased a script each for all the participants, but everything will still work out fine if you share one script between two. Be warned though, trying to pass a single script around the table tends to make for a frustrating evening all round.

A quick note on the story

Each of the original scripts in this series was designed to stand alone. While occasional reference may be made in future scripts to events from the current story it is not necessary to know of these events in order to enjoy those episodes. For those who are interested a short summary of the current story is included in the production notes.

Guests

The key to hosting a fun evening of dining and drama lies in choosing your mix of guests. You need to invite people who share a general sense of fun, a willingness to try something new, and enough of a sense of humor to laugh at themselves if they fluff a line or mess up a sound effect etc. Great acting skill is not required, but enthusiasm will add to the energy and enjoyment of the evening. The real key is the willingness of your guests to take part and enjoy themselves.

We recommend you include no more than eight participants (this being a manageable number to seat around most people’s dinner tables). There are a good many more characters than this in the script of course, but many of them only deliver a line or two during the course of the evening, and people tend to have more fun if they can read a number of parts each. In the days of live radio performance it was quite common for actors to read more than one part.

Before you send out the invitations it would probably be a good idea to read the script through once yourself. The script you hold in your hand is a 1930s-style radio play featuring a “two-fisted” adventure. If you are thinking of inviting someone who is bored with anything less than an intense family drama or who does not respond well to flights of fantasy and a studied disregard for gritty realism, you may want to think again.

While these scripts were written with a grown-up audience in mind, my own kids absolutely love them and they work quite well as part of a birthday party — though with kids you’ll want to include some high energy activities as well (probably between acts).

Host Your Own “Old Time Radio Drama”

Below is a sample invitation that you can use as a template for your own.

You might want to allocate roles before the evening, or alternatively, you might want to divvy up the roles on the night (our preference). At the end of this script you will find casting sheets that give the participants a quick sense of each role. Send them out ahead of time with the invitations.

The two lead roles are large enough to be managed by a single participant each. The rest of the roles should be divided among the remaining guests. Be sure to pre-read the script to get a sense of which characters interact with one another in each scene. This will help you avoid situations where one guest is effectively talking to him or herself during the performance.

The preparation guide below assumes you will divide up the roles on the night while everyone enjoys some nibbles.

Food

It wouldn't be a dinner party without food. We've provided some [genuine 1930s recipes](#) that you can use to add a little authenticity to the evening, but (if you're not comfortable with cooking) beer and pizza will do just as well (or juice and sausage rolls in the case of a kid's party).

Preparation

With regard to the dinner itself we have supplied a suggested schedule of play as follows:

Arrival, appetizers, and assignment of roles (if not pre-assigned)

1st Act is read followed by Main Course

2nd Act is read followed by Dessert

3rd and final Act is read followed by Coffee etc.

Sample invitation

The invitations below are suggestions that can be copied onto more formal invitation paper, sent as a simple email, used as a model for an invitation of your own devising, or ignored altogether and replaced with something totally different.

Invitation to "The Alligator Menace"

Dear [Guests' name(s)]

On [date goes here] at [time goes here] "Weirdworld Studios" brings you... "The Alligator Menace" — A 1930s-style radio drama in three acts... starring (yourselves in all the major and minor speaking roles)* **[optionally — with sound effects to add to the thrilling atmosphere].**

Tune in as Trent Stone and Tess Carter embark on their first ever published adventure, facing off against the deadly "Alligator Menace" in this first action-packed installment of Weirdworld Studios' blockbuster "Pulp Adventures" serial.

Thrill to cheesy dialog and moustache-twirling villains.

Shudder at implausible yet oddly satisfying plot twists.

And **Groan** when the villain is finally revealed to be none other than...

...but that would be telling!

Arriving promptly at [time is repeated here] you will receive the scripts and the roles will be divided up and assigned over pre-dinner snacks and drinks.

The First Act will follow and conclude with the main course.

The Second Act will follow the main course and conclude with dessert.

The Final Act will follow dessert and conclude with coffee and cake.

This performance is guaranteed** to contain all the thrills and chills you have come to expect from Weirdworld Studios, so be sure to tune in for this "one night only" event...

"We hope you can make it."

[Your name(s) here]

*The evening to which you are invited involves participation in a unique form of dinner theater (and yes, there will be food), recreating the ambiance of old time radio and performing/reading through an original radio script in "Old Time Radio" style. Being a play "for the ears" rather than the eyes, no costumes or props are required (though feel free to dress in 1930s style if it will help you get in the mood) **[Optionally attach the costume advice in this book].**

**Management takes all care to provide an entertaining evening and guarantees to fully recompense attendees to the value of \$500.00 per head if fun is not had. This warranty is valid for the entirety of 1932 and expires at Midnight on New Year's Eve of that year. No correspondence will be entered into thereafter and anyone dissatisfied with the script (having been fully apprised of its dubious merits) deserves what they get. Should you feel the need to place a specific complaint in writing we suggest you post it in the small round receptacle marked "bills" where it will be attended to on any day that does not end in a "y." Thank you — The Management.

Host Your Own “Old Time Radio Drama”

Invitation to "The Cult of the Teeth"

Dear [Guests' name(s)]

On [date goes here] at [time goes here] “Weirdworld Studios” brings you... “The Cult of the Teeth” — a 1930s-style radio drama in three acts... starring (yourselves in all the major and minor speaking roles)* **[optionally — with sound effects to add to the thrilling atmosphere].**

Tune in as Trent Stone and Tess Carter embark on their second ever published adventure, facing off against the deadly “Cult of the Teeth” in this second action-packed installment of Weirdworld Studios’ blockbuster “Pulp Adventures” serial.

Thrill to cheesy dialog and moustache-twirling villains.

Shudder at implausible yet oddly satisfying plot twists.

And **Groan** when the villain is finally revealed to be none other than...

...but that would be telling!

Arriving promptly at [time is repeated here], you will receive the scripts, and the roles will be divided up and assigned over pre-dinner snacks and drinks.

The First Act will follow and conclude with the main course.

The Second Act will follow the main course and conclude with dessert.

The Final Act will follow dessert and conclude with coffee and cake.

This performance is guaranteed** to contain all the thrills and chills you have come to expect from Weirdworld Studios, so be sure to tune in for this “one night only” event...

We hope you can make it.

[Your name(s) here]

*The evening to which you are invited involves participation in a unique form of dinner theater (and yes, there will be food), recreating the ambiance of old time radio, and performing/reading through an original radio script in “Old Time Radio” style. Being a play “for the ears” rather than the eyes, no costumes or props are required (though feel free to dress in 1930s style if it will help you get in the mood) **[Optionally, attach the costume advice in this ebook].**

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Invitation to "The City of the Lost Spider"

Dear [Guests' name(s)]

On [date goes here] at [time goes here] "Weirdworld Studios" brings you... "The City of the Gold Spider" — a 1930s-style radio drama in three acts... starring (yourselves in all the major and minor speaking roles)* **[optionally — with sound effects to add to the thrilling atmosphere].**

Tune in as Trent Stone and Tess Carter embark on their latest published adventure, searching for the mysterious "City of the Gold Spider" in this latest action-packed installment of Weirdworld Studios' blockbuster "Pulp Adventures" serial.

Thrill to cheesy dialog and moustache-twirling villains.

Shudder at implausible yet oddly satisfying plot twists.

And **Groan** when the villain is finally revealed to be none other than...

...but that would be telling!

Arriving promptly at [time is repeated here], you will receive the scripts, and the roles will be divided up and assigned over pre-dinner snacks and drinks.

The First Act will follow and conclude with the main course.

The Second Act will follow the main course and conclude with dessert.

The Final Act will follow dessert and conclude with coffee and cake.

This performance is guaranteed** to contain all the thrills and chills you have come to expect from Weirdworld Studios, so be sure to tune in for this "one night only" event...

We hope you can make it.

[Your name(s) here]

*The evening to which you are invited involves participation in a unique form of dinner theater (and yes, there will be food), recreating the ambiance of old time radio, and performing/reading through an original radio script in "Old Time Radio" style. Being a play "for the ears" rather than the eyes, no costumes or props are required (though feel free to dress in 1930s style if it will help you get in the mood) **[Optionally, attach the costume advice in this book].**

**Management takes all care to provide an entertaining evening and guarantees to fully recompense attendees to the value of \$500.00 per head if fun is not had. This warranty is valid for the entirety of 1932 and expires at Midnight on New Year's Eve of that year. No correspondence will be entered into thereafter and anyone dissatisfied with the script (having been fully apprised of its dubious merits) deserves what they get. Should you feel the need to place a specific complaint in writing, we suggest you post it in the small round receptacle marked "bills" where it will be attended to on any day that does not end in a "y." Thank you — The Management.

Host Your Own “Old Time Radio Drama”

Invitation to "The Reanimator's Revenge"

Dear [Guests' name(s)]

On [date goes here] at [time goes here] “Weirdworld Studios” brings you... “The Re-animator’s Revenge” — a 1930s-style radio drama in three acts... starring (yourselves in all the major and minor speaking roles)* **[optionally — with sound effects to add to the thrilling atmosphere].**

Tune in as Trent Stone and Tess Carter embark on their fourth published adventure, facing off against the deadly “Reanimator” in this latest action-packed installment of Weirdworld Studios’ blockbuster “Pulp Adventures” serial.

Thrill to cheesy dialog and moustache-twirling villains.

Shudder at implausible yet oddly satisfying plot twists.

And **Groan** when the villain is finally revealed to be none other than...

...but that would be telling!

Arriving promptly at [time is repeated here], you will receive the scripts, and the roles will be divided up and assigned over pre-dinner snacks and drinks.

The First Act will follow and conclude with the main course.

The Second Act will follow the main course and conclude with dessert.

The Final Act will follow dessert and conclude with coffee and cake.

This performance is guaranteed** to contain all the thrills and chills you have come to expect from Weirdworld Studios, so be sure to tune in for this “one night only” event...

We hope you can make it.

[Your name(s) here]

*The evening to which you are invited involves participation in a unique form of dinner theater (and yes, there will be food), recreating the ambiance of old time radio, and performing/reading through an original radio script in “Old Time Radio” style. Being a play “for the ears” rather than the eyes, no costumes or props are required (though feel free to dress in 1930s style if it will help you get in the mood) **[Optionally, attach the costume advice in this book].**

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OPTIONAL EXTRAS

Suggested Menu and Recipes

These themed recipes are for dishes cooked in the continental United States during the late 1930s.

Appetizers

Alligator Meatballs (serves 8)

- Two pounds (900g) minced beef
- One pound (450g) minced pork
- 2 minced onions
- 2 eggs
- 2 tablespoons flour
- salt, pepper
- 4 slices dry bread

Method: Soak the bread in water and, when soft, squeeze out water. Add the remaining ingredients and enough water to make the meat mixture quite soft. Then shape the balls to the desired size, preferably small and pan fry in hot butter. If gravy is desired add a little butter after the meatballs are removed from the pan, and stir in about 2 tablespoons of flour. Then stir in hot water and salt and pepper, and a little cream. Pour the gravy over the meatballs. Serve on toothpicks.

Sacrificial Scallops (serves 8)

- 2 or 4 cups small scallops
- 4 tablespoons butter
- 4 slices of onion
- minced parsley, salt, pepper
- slices of toasted bread

Method: Parboil the scallops, drain, and dry well. Melt the butter in a saucepan, add the onion, and cook until yellow. Remove the onion. Put in the scallops. Cover with melted butter and let brown on all sides. Season well and serve on hot toast. Tartare is an excellent sauce with these.

Lost City Enchiladas (serves 8)

- 24 tortillas
- 1 pound (450g) American cheese, grated
- 1 pound (450g) onions, minced (finely chopped)
- 1 teaspoon salt
- 1 cup lard
- 1 $\frac{1}{2}$ to 6 tablespoons chili powder (adjust to taste)
- 1 cup water
- 4 cups fresh or canned tomatoes
- 2 tablespoon flour
- 6 cloves garlic
- 1 teaspoon salt

Method: Fry tortillas in deep hot fat for two seconds. Dip in and right out, using pancake turner to remove. Make thin paste of salt, flour, chili powder or chili paste and water. Fry garlic in a little fat in a saucepan and remove. Then put tomatoes in this fat and add the paste. Let cook until thick. Have this sauce and the fat kettle on low adjoining fires. Put tortillas, one at a time, into the deep fat kettle and then into the sauce. When thoroughly soaked in hot sauce remove to heated platter. Stack tortillas parallel to each other and cover with remaining sauce. Sprinkle with some cheese and onion mixture. Serve at once.

Fossilized Potato Quenelles (serves 8)

- 12 potatoes
- 4 eggs
- 2 tablespoons butter
- parsley
- onion

Method: Boil the potatoes, peel, and mash very finely. Add the butter, minced parsley, and half an onion minced (chopped) very finely. Add the yolks of the eggs, beaten very lightly, and then form the potatoes into balls, and throw them for 2 minutes into boiling water. Take out, brush with the whites of the eggs, roll lightly in powdered bread crumbs, and fry in oil.

Main Courses

Barbecued 'gator and Sauce (serves 8)

- 1 boneless leg of lamb (2 pounds/900g)
- 4 tablespoons chili sauce
- 4 onions, sliced
- 2 cloves garlic
- 2 tablespoons Worcestershire sauce
- 2 teaspoons ground ginger
- 2 teaspoons dry mustard
- 2 tablespoons vinegar
- pepper, salt
- 4 tablespoons olive oil

Method: After wiping the lamb well with a damp cloth, rub thoroughly with the spices which have been mixed together. Dredge well with flour and brown quickly in a hot oven (400°F or 200°C) for about 25 minutes. Reduce heat and baste with the combined chili sauce, Worcestershire, vinegar, and olive oil. Slice onion and place around the meat with the cloves of garlic. Baste every 15 minutes, allowing about 30 minutes to the pound for roasting. One hour before finished add one cup of boiling water. Skim the fat from the pan and strain for gravy.

Sauce

- 1/2 pound (225 g) butter
- 2 cups vinegar
- 2 sour pickles, finely chopped
- 4 tablespoons chopped onion
- 4 tablespoons Worcestershire sauce
- 4 tablespoons chili sauce
- 8 slices lemon
- 2 teaspoons brown sugar
- 2 green peppers (capsicum), finely chopped

Method: Combine and mix thoroughly. Place in a saucepan on a low heat and cook until butter melts, stirring constantly. Place in top of a double boiler and keep warm until ready to use.

Cultist’s Corn and Chicken Pie (serves 8)

- 12 ears of corn (or equivalent kernels)
- 2 spring chickens
- pepper, salt
- butter

Method: Cut the corn from the cob, cutting close to get all the sweet part next to the cob; season with pepper and salt. Cut the chicken into quarters and parboil with their cleaned gizzards and livers. Cover bottom of buttered baking dish with corn, then put in the chicken, dotted all over with pieces of butter; pour over the water in which the chicken was parboiled, sprinkle with pepper and salt and then add the rest of the corn. Bake for about one hour in a moderate oven (350°F or 180°C), or until set and brown.

Gold Spider Chili Con Carne (serves 8)

- 2 pound (900g) beef, dice in half-inch cubes
- ¼ to 1 pound (112 to 450g) red peppers, or 1 to 4 tablespoons chili powder (adjust to taste)
- 8 slices onion, minced (finely chopped)
- 4 tablespoons lard
- 1/2 cup flour
- pinch wild marjoram
- salt
- hot water
- 6 cloves garlic

Method: Fry garlic in lard until brown, then remove. Sprinkle flour over meat, then put meat in hot lard and brown. Make thin paste of chili powder or red peppers. (If red peppers are used, have seeds, veins, stems, and skins removed by soaking in hot water.) Pour this and other ingredients over meat. Cover with hot water. Simmer until meat is very tender and sauce thickened.

Reanimated Fried Chicken (serves 8)

- 4 young chickens
- 4 cups flour
- 6 teaspoons baking powder
- 1 teaspoon salt
- pepper
- 4 eggs, well beaten
- 1 cup milk

Method: Cut the chickens into pieces. Make a batter of the sifted dry ingredients and the combined eggs and milk, adding more milk if necessary. Dip the pieces of chicken, one piece at a time in the batter, drop into deep hot fat and fry.

Side Dishes

Sewer Salad (serves 8)

- 8 tomatoes, peeled and sliced
- 2 cucumbers, peeled and sliced
- 4 green peppers (capsicums) thinly sliced
- 2 tablespoons minced onion
- 1 teaspoon Worcestershire sauce
- 1 teaspoon A1 sauce
- salt, pepper, and paprika
- 1/2 teaspoon dry mustard
- 2 teaspoons sugar
- 2 pilot crackers
- 4 tablespoons sour cream
- lettuce

Method: Combine the tomato, cucumber, and pepper (capsicum) and drain off their juices. Soak the crackers in cold water for about 3 minutes and squeeze dry. Place a layer of vegetable mixture in a bowl and sprinkle with the chopped onion and cracker. Spread with sour cream to which all the above spices and sauces have been added. Repeat until all the ingredients have been used. Place on ice for about 3 hours; serve on crisp lettuce leaves.

Ritual Corn and Beans (serves 8)

- 4 cups lima beans
- 4 cups corn kernels
- 2 generous pieces of unsmoked bacon or salt pork
- pepper, salt
- butter

Method: Combine corn kernels, freshly cut from the cob, and lima beans, in the proportion of 3 corn kernels to a bean. Cover with water, add the unsmoked bacon or salt pork and boil slowly until most of the liquid is taken up. Serve seasoned with butter, pepper and salt.

Jungle Salad (serves 8)

- 8 potatoes
- 2 cups sliced stuffed olives
- 2 cups cooked string beans
- 2 dill pickles
- 2 green onions
- 8 hard-boiled eggs
- 1 cup walnut meats

Method: Line your salad bowl with crisp lettuce leaves. Sprinkle lightly a handful of chopped, cold, boiled potatoes. Over this put a layer of sliced stuffed olives and cooked string beans. Over this put diced dill pickle and minced (finely chopped) green onion. Marinate with the following dressing:

- 2 cloves garlic
- 2 teaspoons sugar
- 2 teaspoons paprika
- 2 cups salad oil
- 2 teaspoons salt
- 2 teaspoons cider vinegar

Method: In a wide-mouthed glass jar with cover combine the quartered cloves of garlic, sugar, paprika, salad oil, salt, and cider vinegar. One small piece of ice should always be added to any oil dressing. Shake the bottle until dressing thickens.

Garnish salad with quartered hard-cooked eggs, stuffed olives, and walnut meats. Serve chilled.

A Plague of Coleslaw (serves 8)

- 2 cups mayonnaise
- 2 head cabbage
- 2 cups chopped cold tongue
- 2 cups cold chopped ham
- 2 green peppers (capsicum) minced (finely chopped)
- 2 red peppers (capsicum) minced (finely chopped)
- 1 onion, chopped
- 2 egg whites

Method: Slice cabbage in shreds. Mix the meat, peppers, and onion together and add to the cabbage. Thin the mayonnaise with beaten white of egg and add to the cabbage mixture. Sugar can be added if not sweet enough.

Desserts

Adventurer's Cream Pie (serves 8)

- 1/2 cup butter
- 2 cups sugar
- 4 eggs, well beaten
- 3 1/2 cups flour
- 4 teaspoons baking powder
- 1/2 teaspoon salt
- 1 cup milk
- 2 teaspoons vanilla

Method: Cream the butter and add sugar gradually. Add eggs and beat well. Sift the dry ingredients and add to creamed mixture alternately with the milk, beating after each addition. Add vanilla. Pour mixture into two well-buttered layer cake tins and bake in a moderate oven (350°F or 180°C) for 30 minutes. When cool put layers together with cream filling and sprinkle top with powdered sugar.

Cream filling

- 5 tablespoons flour
- 3/4 cup sugar
- 1/4 teaspoon salt
- 2 cups milk, scalded
- 2 eggs
- 1 teaspoon vanilla

Method: Mix the ingredients together in a double boiler and gradually add the milk, stirring constantly to prevent lumps. Cook until the mixture thickens. Pour a small amount over the eggs and mix thoroughly. Add egg mixture to the balance of the first mixture and cook for two minutes. Remove from heat and cool. Add flavoring.

Ceremonial Cob Apple Pie (serves 8)

- Short crust pastry
- 12 sliced and cored apples
- 2 cups molasses (you can substitute treacle or honey)
- cinnamon
- butter

Method: Line a deep cast-iron pie-pan with piecrust (shortcrust pastry) and fill with layers of apple alternating with molasses, cinnamon, and small bits of butter, and pour molasses over the top, using about a cup in all. Cover with a top crust and bake in a very slow oven (250°F or 120°C) for about 2 hours. Turn out in a dish and serve upside down.

Host Your Own “Old Time Radio Drama”

Howler Monkey’s Baked Apples (serves 8)

- 8 medium-sized tart apples
- 4 tablespoons butter
- 1 cup maple syrup or brown sugar
- 1 cup water
- 4 cups heavy whipped cream

Method: Core the apples and pare one fourth the way down. Put the apples in a baking dish. In each core put a teaspoon of butter and the sugar or maple syrup. Surround the apples with water and bake in a hot oven (400°F or 205°C) until soft (about a half-hour) basting every five minutes. Serve with heavy whipped cream.

Cemetery Berry Flummery (serves 8)

- 4 cups blackberries
- 4 cups water
- 2 cups sugar
- 1 teaspoon salt
- 8 tablespoons cornstarch
- 2 tablespoons lemon juice

Method: Cook the berries and water together in a saucepan until nearly soft. Mix the sugar, salt, and cornstarch and add slowly to the berries, stirring constantly. Bring to the boiling point and cook for 5 minutes. Remove from fire and add the lemon juice. Serve hot with sugar and cream.

Costumes

Costumes aren't necessary but can add a lot of fun to the evening. 1930s period costumes are also pretty easy to put together.

In the 30s women wore their hair short or up in a discreet bun, often with a headband and a feather, or a large brooch for adornment. Young women wore tight-fitting dresses which extended to the calves, often without sleeves and the shoulders bare except for straps. Dresses were often fringed. More curvaceous women wore layered dresses (also fringed). The accessories are what sell the outfit, however. Long gloves, a long-stemmed cigarette holder, and a feather boa are the things which really make a costume stand out as belonging to the era.

Men's clothing was also very distinctive. The pin-striped suit is one of the most clichéd and identifiable elements of 1930s menswear (if a little tricky to find these days), but white, black, or grey suits are an acceptable substitute. Suits tended to be worn with a waistcoat. Suspenders were often used instead of a belt. The things that really make a man look like he belongs in the thirties, however, are the accessories. A black or white hat with a contrasting hatband, a high-contrast tie or bow tie, a matching handkerchief just protruding from the breast pocket, and even a carnation in the lapel all sell the costume as being authentically 1930s.

Sound effects

Sound effects are a great deal of work but can also add a great deal of fun to proceedings. Feel free to simply read out the sound directions if that is all you want to do. Alternatively, you might search the internet for just the right sound files. We've also included instructions for a "build your own" sound effects kit in the Appendix at the end of this document (if you prefer a more hands-on approach). You could divide up the sound directions and let your guests have a go at inventing sounds to match them using the kit. Be aware that it may not be possible to achieve all the sounds necessary using such a simple kit and some of your guests may find this frustrating.

UNDERSTANDING THE SCRIPT

To make it easy to find and keep your place within the script all the lines are numbered. Numbers which are to be spoken aloud are spelled out (e.g., thirteen, three hundred and twelve). Sound effects are underlined and capitalized to reduce the chance that they will be mistaken for a line which needs to be read out. Speakers are indicated by the character’s name appearing in capitals followed by a colon (e.g., TOM:). Occasionally directions regarding the delivery of a line will appear. These are capitalized and bracketed, e.g., (NERVOUSLY) — again to reduce the chance that the direction will accidentally be read aloud. Difficult to pronounce names are treated similarly in order to make pronunciation easier, e.g., Cartagena (KARTA-HAIN-YA).

Each scene is numbered and identified as being either an interior (INT.) or exterior (EXT.) scene. Usually some indication of the time of day is provided, e.g., NIGHT. The scene’s title is always followed by a short list of the characters required for the scene in brackets — to give everyone some warning as to how soon they will be called upon to deliver a line.

Occasionally you will see the term [CUE] at the beginning of a line. This simply indicates that there is no sound effect or music to indicate when a line should be delivered, and that the actor should look to the director (usually the host of the meal) to indicate when to begin speaking.

Sound effects are accompanied by a square bracketed number (e.g., [31]). These numbers correspond to the sound effects lists included in the Appendices following the end of the script.

Commonly encountered descriptive terms and directions found in the scripts in this series include:

(BEAT) — A momentary pause for the count of one or a single beat.

(BRIDGE) — Music played between scenes — the radio equivalent of raising and lowering the curtain on a scene.

(CALLS OUT/SCREAMS) — Achieved by raising the head and mouth to shout or scream to the ceiling.

CONTINUE UNTIL — Let the sound or music play until a particular line number is reached.

[CUE] — The actor should wait for the director to indicate it is time to begin delivering the line.

(DISTANT, OFF MIC) — In traditional radio broadcasting this was achieved by having the actor step away from the microphone before delivering the line. At the dinner table this can be achieved by stepping back from the table or by simply lowering the volume of the voice.

(ENTERING/EXITING) — Approaching or moving away from the microphone.

ESTABLISH — Let the sound or music play for a moment before any other sound or dialog is added.

FADE IN — Start the sound or music softly and then gradually increase its volume.

FADE OUT — Gradually lower the volume on the sound or music until it can no longer be heard.

FADE UNDER — Lower the volume of the sound effect or music until the actors’ voices are clearly audible over it.

LET IT FINISH — Play the sound or music until it is complete without fading it.

(STAGE WHISPER) — A loud whisper uttered by the actor, intended to be heard by the audience but supposedly unheard by other characters in the play.

(STING) — Music used to emphasize the emotion of a moment: the “dum-de-dum-dum” that plays when a body is discovered or the “bada-bing” cymbal crash of a joke being delivered etc.

(TO ROBIN, TO ALL) — Dialog to be directed to one or a number of characters in the scene.

UNDER — Continue a sound effect or music at low volume under the dialog or action taking place.

(WALLA) — Background sound belonging to the environment (for example, the sounds of a busy street).

Host Your Own “Old Time Radio Drama”



THE ALLIGATOR MENACE

CAST LIST

NARRATOR: The Narrator

MARTIN RODRIGUEZ: Industrialist and philanthropist

TEGAN RODRIGUEZ: Wealthy wife of Martin Rodriguez

TERESA CARTER: Our heroine and reporter

TRENT STONE: Our hero and adventurer

MIRIAM RIBBENSBERG: President of the League

NEWSBOY: A Newsboy

WEATHERBY: Butler to the Rodriguez

TONY WELLS: Detective and League supporter

WALTER DOOGAN: Police Chief and League opponent

RICKY (THUG #1): Thug employed by Jerry Falcone

GAUCHO (THUG #2): Thug employed by Jerry Falcone

RUDY (THUG #3): Thug employed by Jerry Falcone

JERRY FALCONE: Mob boss

CINQO TAVOLI: Thug employed by Dillon Tremere

CLAIRE TEMPLETON: Crime Reporter

TOMMY BOSCOME: Traitorous lieutenant to Falcone

DILLON TREMERE: Mob boss

THE TECHNOMASTER: aka John Whistler (Villain)

THEO TYRONE: Coroner

BYSTANDER: A bystander at the fundraiser

SFX: 1 SFX artist required

ACT 1

SCENE 1: INT. THE RODRIGUEZ' TOWNHOUSE — EVENING (NARRATOR, MARTIN, TERESA, TEGAN, TRENT)

1. MUSIC: [80] (BRIDGE) OPENING THEME MUSIC — LET IT FINISH
2. NARRATOR: [CUE] Six pm on a cold January evening in Star City. Our heroes Trent Stone and Tess Carter have just arrived at the brownstone townhouse of wealthy industrialist Martin Rodriguez and his lovely young wife Tegan.
3. MARTIN RODRIGUEZ: Welcome, old boy. It's wonderful to see you again... And this must be your... assistant?
4. TERESA CARTER: We're equal partners. Tess Carter, reporter. Nice to meet you, Mr uh...?
5. MARTIN: Oh, just call me Martin. We're all friends here. And any friend of Trent Stone is a friend of mine... though I do hope you will keep our private conversations off the record?
6. TERESA: Of course.
7. MARTIN: May I introduce my wife? Trent, Tess, this is my wife Tegan.
8. TEGAN: Enchanted. Martin has told me so much about you, Mr Stone. We greatly appreciate your coming. This city needs heroes, now more than ever.
9. TRENT STONE: I'm sorry to hear that. When a city has need of heroes, it rarely augurs well!
10. MARTIN: Too true. We've done well here, Trent, but the stock market collapse of twenty-nine was very hard on many in this city. I've been fortunate in having my money in things that are essential to the community but, even so, with so many people out of work and more flooding into the city every day in search of jobs that just aren't there, the level of desperation is on the rise, and with it crime.
11. TERESA: I had no idea things were so bad.
12. TEGAN: Yes. The Police Commissioner has done a good job of keeping the worst of it out of the press, but people are scared, and we badly need a shot of hope if things are not to get worse.

13. MARTIN: Speaking of creating hope, I'm afraid we need to get going. Tegan and I are hosting a fundraiser for the city's soup kitchens at the Pendleton Gallery tonight. As we're counted among those who have not yet lost their fortunes in the ongoing financial crisis, Rodriguez Industries is trying to give a little back to the city and help stave off some of this growing misery.
14. TEGAN: I do hope you will excuse us ducking out on you so soon, especially after you have only just arrived... but I'm sure you have your own preparations to make. You're attending the League of Adventure Seekers Dinner this evening, aren't you?
15. TRENT: Yes, we are. And we understand perfectly regarding the fundraiser. We're only grateful you agreed to put us up at such short notice. The hotels are completely full with all these heroes in town.
16. TEGAN: Yes, well. Don't be too certain of your welcome outside these walls. The police are up in arms – they see you as a bunch of vigilantes – and the press have been on the warpath about your dinner all week.
17. TERESA: It's understandable I guess, but if people only took a bit more responsibility for the protection of their communities, watched out for one another more, then maybe organizations like the League wouldn't be necessary.
18. TRENT: Maybe, but not everyone is cut out to face down evil. And while people are afraid there will always be a need for those with courage to step forward and take up the fight.
19. MARTIN: Well said, old boy... but we must be going. We'll see you in the morning.
20. TEGAN: Yes, good night. Please make yourselves at home. Our man, Weatherby, will be happy to get you anything you need, and the cook, Mrs Naismith, will be here for another hour if you need a bite to eat.
21. TERESA: Thank you and good night.
22. TRENT: Yes, good night.
23. SOUND: [14] DOOR CLOSES
24. TRENT: Well that sounded ominous.

Host Your Own “Old Time Radio Drama”

25. TERESA: What? Rising crime? City in desperation? Opposition from the police and press? What else is new?
26. TRENT: True enough. Still, I think I'll take a look at the papers... Hmm... Corruption at City Hall... blackmail epidemic... pressure on the commissioner for trying to crack down on organized crime... an arms race between the city's criminals... the League dinner... (WRILY) filed in the crime section - the papers really don't like us much... and, what's this? Alligator sightings in the sewers?
27. TERESA: That old chestnut. Every big city seems to have a version of this legend doing the rounds. How does it go?... kids buy the animals as pets but once they get too large to care for, flush them into the sewers where they grow fat on the waste?
28. TRENT: Mmm. Something like that. Dr Fennimore - a local biologist from the University - shares your skepticism. He dismisses the rumors as utter nonsense: "The sewers would be unable to provide enough nourishment for one, let alone a colony of these animals. They simply could not survive down there."
29. TERESA: Exactly.
30. TRENT: You'd think that after working together for all this time, and after all the things we've seen, you'd have developed a more open mind by now.
31. TERESA: Oh come on, you're not giving credence to this malarkey are you? Sure we've seen a lot of strange stuff, but I'm still not going to buy into every urban legend that crosses our path.
32. TRENT: Fair enough, besides it's starting to get late. Why don't we get dressed for dinner. We've still got to catch a cab to the Regency Hotel.
33. TERESA: Okay. (BEAT) Hey, they've given me a key on the inside of my door. (ARCHLY) I guess Martin Rodriguez doesn't quite trust you with a young lady in the house.
34. TRENT: I would have thought you'd gotten over your shyness after two weeks with me on a tiny boat in the Congo?
35. TERESA: Well, needs must... but this isn't the Congo, buster, and I'll be using the key.

36. SOUND: [15] DOOR CLOSES FOLLOWED BY THE TURN OF THE
KEY IN THE LOCK

37. MUSIC: [71] (BRIDGE) NEUTRAL SCENE ENDER – LET IT
FINISH

SCENE 2: EXT. THE REGENCY HOTEL (ON THE SAME EVENING) (TRENT, TERESA)

38. SOUND: [1] WALLA — SOUND OF CARS PASSING ON STREET;
MURMUR OF EXCITED PEOPLE ENTERING HOTEL —
ESTABLISH AND FADE UNDER
39. TRENT: Well, here we are. Star City's famous Regency Hotel. What do you think?
40. TERESA: Hmpf. I think you've never looked more uncomfortable. Do you have our invitations?
41. TRENT: Yes, right here.
42. TERESA: I can't believe you're so nervous. I've seen you face down an Amazonian witch doctor in the company of six jaguars without blinking an eye — and one formal dinner has you quivering like a little girl.
43. TRENT: Well, I was never required to know which fork to use by any witch doctor of my acquaintance.
44. TERESA: Uhuh. Well if it comes to that, you can just follow my lead.
45. TRENT: (RESIGNED) Okay... but I'm blaming you for every faux pas.
46. TERESA: As if I'm the reason we're here and not that telegram from Miriam Ribbensberg.
47. TRENT: True enough, but when the President of the League of Adventure Seekers asks you personally to dinner...
48. TERESA: Yeah, yeah. Come on, tough guy. The sight of all these heroic types in one place is starting to make me hungry.
49. MUSIC: [71] (BRIDGE) NEUTRAL SCENE ENDER — LET IT FINISH

SCENE 3: INT. THE REGENCY HOTEL DINING ROOM (MOMENTS LATER)
(TERESA, TRENT, MIRIAM)

50. SOUND: [2] WALLA – SOUND OF CROCKERY AND CUTLERY ETC.;
MURMUR OF VOICES IN CONVERSASTION AROUND THE
TABLE – ESTABLISH AND FADE UNDER
51. TERESA: Oh c'mon fella, this is amazing! Isn't that Clark Vicious Jnr over there... and oh, isn't that "The Silhouette" over there in that dark corner... and there, talking to the guy with the elephant gun, isn't that Lord Greybroke? I heard he was raised in a jungle by wild pigs or something?
52. TRENT: Stop rubbernecking Tess, you look like a tourist.
53. TERESA: Can I help it if you never take me anywhere? This is the first time in nearly a year I've sat down to a meal where I didn't stand to catch malaria. Let me enjoy the moment. Besides, I'm a reporter, I'm supposed to rubberneck.
54. TRENT: Fine, fine... but I'm only interested in identifying one guest, the guest of honor, Miriam Ribbensberg.
55. MIRIAM RIBBENSBERG: Well then, it appears you have done so. I'm Miriam Ribbensberg and you, of course, are Mr Trent Stone – it's wonderful to see you again... and you, my dear, must be the charming Miss Tess Carter. It's good to finally meet you..
56. TRENT: Miss Ribbensberg.
57. TERESA: Enchanted.
58. MIRIAM: I'm afraid I only have a moment before I have to deliver my keynote address, but I'm very glad you're here, and I wish to speak with both of you urgently. Please come up to my suite after the dinner. I'm staying here in the hotel, Suite three, nineteen.
59. SOUND: [16] DINNER GONG BEING STRUCK.
60. MIRIAM: That's my cue I'm afraid. Please excuse me, won't you.
61. TRENT: Mysteriouser and mysteriouser.
62. TERESA: You didn't tell me she was so beautiful.

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63. TRENT: What? Oh yes, she is. I was forgetting that the two of you had never met. Most of us were recruited to the League by her.
64. TERESA: (IN MOCKING TONES) How quickly they forget! You recruited me yourself after that business in Mozambique, remember?
65. TRENT: Yes, I remember. The intrepid reporter with the flashing eyes and the penchant for getting neck deep in trouble. I'd have thought pulling you out of that slaver's cage would have made you a little more cautious and, perhaps, a little more grateful too.
66. TERESA: Hmpf. You can talk! How many times have I saved your life now? (BEAT) ...And (FLIRTING) what was that about my eyes?
67. TRENT: I can't precisely... oh wait, the speech is starting.
68. TERESA: Hmm.
69. MIRIAM: Ladies and gentlemen, welcome to the fifteenth annual League of Adventure Seekers Dinner. I am your hostess, and the current President of the League, Miriam Ribbensberg, and it is my pleasure to welcome you all here this evening.
70. SOUND: [17] POLITE APPLAUSE — FADE UNDER
71. MIRIAM: As you are aware, the League has suffered a number of sad losses in the last twelve months. The loss of our team in Nairobi, despite their success in curtailing the revolution, was a grievous blow, and a number of others have fallen from our roster due to misadventure in the far flung reaches of the globe. As is our custom, I would like to begin proceedings by proposing a toast to the memory of our fallen comrades, lost in the pursuit of peace, harmony, and knowledge during the last twelve months.
To absent friends.
72. SOUND: [18] THE TOAST IS ECHOED AROUND THE ROOM — UNDER
73. TRENT AND TERESA: To absent friends.
74. SOUND: [19] AT THIS POINT THERE IS A GREAT CRASHING AND LOW ANIMAL ROARING, CRIES OF PANIC, SCREAMS ETC. — ESTABLISH AND UNDER
75. TERESA: Good grief. Trent look, coming through the doorways.

76. TRENT: I see them. Alligators, huge pale alligators. Dozens of them, and they're attacking the guests. Quick, grab a knife, some of them are coming our way.
77. SOUND: [3] WALLA — CRASHING NOISES, GRUNTS OF COMBAT,
ALLIGATOR ROARS ETC. — ESTABLISH AND UNDER
78. TERESA: Trent, they're heading for Miriam Ribbensberg. We've got to stop them.
79. TRENT: Damn it, you're right. Wait... on their backs. Can you see those strange machines? I think they might be controlling the beasts. If I use this chair...
80. SOUND: [20] SOUND OF CHAIR SMASHING
81. TRENT: That's it! The animal is scuttling away. Quick, grab Miriam and get her out of the room.
82. TERESA: You got it!
83. SOUND: [4] WALLA — SOUNDS OF FIGHTING CONTINUE — FADE
UNDER
84. MUSIC: [72] (BRIDGE) ACTION SCENE ENDER — LET IT
FINISH.

SCENE 4: INT. THE REGENCY HOTEL DINING ROOM (LATER) (TERESA, TRENT)

85. TERESA: [CUE] (BREATHING HEAVILY) What a mess! I'd hate to be footing the clean-up bill after this.
86. TRENT: Yes, the property damage is likely to be quite expensive to repair. Hopefully the hotel has insurance.
87. TERESA: At least nobody was killed.
88. TRENT: From what I can see, most of the injuries are superficial, and we managed to bag a couple of the alligators.
89. TERESA: So what's with those machines on their backs?
90. TRENT: I'm not sure. They seem to be plumbed directly into the creatures' brains... controlling them somehow.
91. TERESA: Well, it's a sure bet that the animals were under some kind of intelligent control. Did you notice the way they attacked?
92. TRENT: They exhibited almost military precision. Some distracting the heroes in the room, while others went for their real target, Miriam Ribbensberg.
93. TERESA: Speaking of whom. I left her once I got her out of harm's way. Shouldn't we be on our way up to her suite?
94. TRENT: What? Yes, I suppose so.
95. MUSIC: [71] (BRIDGE) NEUTRAL SCENE ENDER – LET IT
FINISH

**SCENE 5: INT. — MIRIAM RIBBENSBERG'S SUITE — A SHORT WHILE LATER
(MIRIAM, TERESA, TRENT)**

96. SOUND: [21] KNOCKING ON DOOR
97. MIRIAM: Ah, Mr Stone. Miss Carter. Do come in.
98. TERESA: We weren't sure you still wished to see us after your close call this evening.
99. MIRIAM: My dear, I would most certainly have wished to see you, if only to thank you for saving my life. As it is, I have other business with you as well. Please have a seat.
100. SOUND: [14] DOOR CLOSES
101. TRENT: Thank you, Miss Ribbensberg.
102. MIRIAM: Please call me Miriam.
103. TRENT: All right then... Miriam... how may we... Great Scot!
104. MIRIAM: Please, don't be alarmed. That is my sister, Marianne. She doesn't speak, but it is on her account that you are here.
105. TRENT: Forgive me... it's just that I can usually sense the presence of the occupants of any room that I am in. I didn't sense her presence at all... in fact I still can't.
106. MIRIAM: Yes, Marianne has some unique abilities. Her capacity to fade into the background is one of them. She is a very powerful psychic and her abilities make her the League's most carefully guarded secret. She and I have had a bond since childhood. She can speak directly into my mind and her premonitions of the future have been invaluable in helping the League deal with threats to the peace and stability of the world.
107. TERESA: Premonitions? You mean like seeing the future?
108. MIRIAM: Yes, exactly. Though, Marianne's visions are imperfect. She sees the future as if it were a succession of blurry photographs. Usually she can tell us where a new threat to the world will arise and who on our roster of members is best equipped to thwart it.
109. TRENT: I take it that this is the real business of the League — keeping the world safe from such threats?

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110. MIRIAM: That's right, and at this juncture the League has need of you two. Tonight's attack signals the beginning of the rise of a new threat to peace in the world. According to Marianne, you and Miss Carter are our best hope to nip it in the bud. I need to ask you to remain in Star City and look into this matter for us. Are you willing?
111. TERESA: Of course we are. With your sister on our side, how can we possibly fail?
112. MIRIAM: Please, don't mistake me. My sister's visions identify those in the League who are most likely to succeed in thwarting new threats, but, as the loss of our team in Nairobi demonstrates, the outcome is by no means assured.
113. TRENT: We understand Miss Ribbensberg... I mean Miriam. We'll do our best.
114. MIRIAM: Then God be with you!
115. MUSIC: [71] (BRIDGE) NEUTRAL SCENE ENDER – LET IT
FINISH

SCENE 6: EXT. THE REGENCY HOTEL — NIGHT (NEWSBOY, TERESA, TRENT)

116. SOUND: [5] WALLA — SOUND OF CARS PASSING ON STREET —
ESTABLISH AND FADE UNDER
117. NEWSBOY: (UNDER IN BACKGROUND) Extra. Extra. Read all about it. Alligators attack key points in city — Police HQ, Regency Hotel, and Society Fundraiser. Five members of the social set dragged into the sewers.
118. TERESA: What a night. What time is it, Stone?
119. TRENT: (YAWNS) About three in the morning, I should think. We're just about in time for the early edition.
120. TERESA: Sounds like a special edition's already hit the streets. What's the kid saying?
121. NEWSBOY: (ENTERING) Extra. Extra. Read all about it. Alligators attack key points in city — Police HQ, Regency Hotel, and Society Fundraiser. Five members of the social set dragged into the sewers.
122. TRENT: Great Scot! Son, over here. I'll take a paper, thanks.
123. NEWSBOY: That'll be a nickel mister. (BEAT) Thanks.
124. TRENT: (READING) Hmm... Police Headquarters attacked ... gathering of heroes attacked at the Regency Hotel...
125. TERESA: Looks like we were right. There is a mind behind these attacks.
126. TRENT: Yes, and these first two attacks were intended to keep anyone who could intervene busy while the real target of the attacks was hit... here we are... (READS ALOUD) the Pendleton Gallery, home to last night's gala fundraising effort hosted by Martin and Tegan Rodriguez, was attacked in the small hours by a further troupe of alligators, the third location to be targeted in last night's raids. Rumors persist that at least five of the high profile guests were dragged away into the sewers, but a spokesperson for the Police refuses to confirm or deny the rumors.
127. TERESA: This is awful. Trent, we've got to get back to the townhouse and make sure Martin and Tegan weren't among those taken!

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128. MUSIC: [73] (BRIDGE) OMINOUS SCENE ENDER – LET IT
FINISH

**SCENE 7: INT. THE RODRIGUEZ' TOWNHOUSE — MORNING APPROACHES
(TRENT, WEATHERBY, TERESA, WELLS)**

129. TRENT: [CUE] Good morning, Weatherby. I'm sorry to wake you, but have your employers returned home yet.
130. WEATHERBY: Why no, sir, they haven't. And I am beginning to worry. They were expected no later than two a.m.
131. SOUND: [21] LOUD KNOCKING ON DOOR
132. TERESA: Oh, thank goodness. That could be them now.
133. TRENT: I don't think so, Tess. The Rodriguez' would have their own keys. They'd hardly need to knock.
134. SOUND: [22] DOOR OPENS
135. WEATHERBY: Good morning, sir?
136. TONY WELLS: I'm sorry to disturb you good folks, but I'm glad you're up. My name is Wells, Detective of Star City PD, and I have some bad news.
137. TERESA: Oh no!
138. WELLS: The Pendleton Gallery was the target of an attack last evening — I say an attack but we really don't understand it fully — and Mr and Mrs Rodriguez have gone missing. We believe they were carried away by the perpetrators.
139. TRENT: Don't bother trying to spare us the details, Wells. We've already seen the morning edition.
140. WELLS: Oh. Then you'll understand that we are doing everything we can to rescue the Rodriguez' and return them home.
141. TRENT: Yes, thank you, Detective... But isn't it a little unusual for a police detective to deliver this kind of news? Usually that would fall to a junior officer I would imagine?
142. WELLS: True. Delivering bad tidings isn't the only reason that I'm here. I understand you are members of the League with a direct connection to the missing.
143. TERESA: Right on both counts, buster. The Rodriguez' are our friends.

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144. WELLS: Good. Chief Doogan would have my hide if he heard me say this, but... frankly, we're out of our depth. I was hoping you'd accompany me back to the Gallery and take a look. It'll have to be on the Q.T. — you guys aren't exactly the dish of the day in police circles — but anything you can turn up would be greatly appreciated.

145. TRENT: Then there's not a moment to lose. Let's go.

146. MUSIC: [73] (BRIDGE) OMINOUS SCENE ENDER — LET IT
FINISH

ACT 2

SCENE 8: EXT. — THE PENDLETON GALLERY (TERESA, WELLS, TRENT)

147. SOUND [23] SOUND OF CAR PULLING UP
148. TERESA: Good Lord! It looks like a disaster area.
149. WELLS: The ground floor collapsed into the basement. It's what gave the alligators such easy access from the sewers.
150. TRENT: How many people were hurt?
151. WELLS: Lots of the attendees suffered scrapes and bruising, but no one was seriously injured except for those who were carried off. According to witnesses, the creatures struck with clockwork precision, some working to isolate their targets from the main group, while others picked out the victims and dragged them away. I know it's impossible but the animals seemed to know exactly who they were after.
152. TRENT: Maybe not so impossible, Detective Wells. If the alligators which attacked at the League's dinner were anything to go by, the creatures which struck here were being controlled by machines that sent signals directly into their brains.
153. WELLS: Mind control? Are you nuts?
154. TERESA: Is it really harder to believe than that someone trained all these animals to simultaneously attack three separate targets with military precision?
155. WELLS: (DOUBTFULLY) I guess it's a theory anyway.
156. TRENT: Can we see inside?
157. WELLS: Sure. Come this way.
158. MUSIC: [71] (BRIDGE) NEUTRAL SCENE ENDER — LET IT FINISH

SCENE 9: INT. — THE PENDLETON GALLERY (TERESA, TRENT, WELLS)

159. TERESA: [CUE] What a mess. It's almost like I imagine your apartment looks, Trent!
160. TRENT: Funny girl. Are those scorch marks on the walls?
161. WELLS: Yeah. It looks as if some kind of explosive was used to bring down the floor.
162. TERESA: What's the bet that when you raise the floor you'll find exploded alligator parts underneath.
163. TRENT: We won't know until they have a chance to get some heavy machinery in here, but I'm willing to bet your hunch is right, Tess. Those scorch marks are consistent with small explosives, and the notion of alligators back-packing the charges into the basement ahead of the main attack doesn't seem unreasonable. Let's use that ladder to get down inside and take a closer look.
164. TERESA: I'm right behind you, boss. It's a good thing I'm wearing an evening dress. I'd hate to have come unprepared.
165. TRENT: Quit your griping. You think I'm thrilled about clambering about in all that dust in this monkey suit.
166. TERESA: Well at least yours is a rental. Hey, what's that down there?
167. TRENT: It looks like there's something moving at the bottom of that elevator shaft.
168. TERESA: Good grief. It's an alligator. It looks like it fell down the shaft and got left behind.
169. WELLS: It must have been knocked out by the fall. And the machine on its back appears to be damaged.
170. TERESA: Well, it's awake now. Stone, grab that plank.
171. TRENT: Good idea, Tess... everyone get back... there we go...
172. SOUND: [24] CLUNK OF PLANK ON CONCRETE
173. TRENT: ... look out, here it comes...
174. SOUND: [25] ALLIGATOR GROWLS, SCRABBLING CLAWS ETC.
175. TRENT: Now, quickly. Follow it into those tunnels. Don't get too close.
176. TERESA: (MIMICKING TRENT) "And don't lose it either." (BEAT) Yeah. Yeah. We know the drill.

177. MUSIC: [72] (BRIDGE) ACTION SCENE ENDER - LET IT
FINISH

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SCENE 10: INT. THE SEWER TUNNELS (WELLS, TERESA, TRENT)

178. SOUND: [6] WALLA — SOUNDS OF HURRIED FOOTSTEPS THROUGH ECHOING TUNNELS; ALLIGATOR GRUNTS AND GROWLS IN THE DISTANCE — PLAY UNDER UNTIL NEXT SOUND
179. WELLS: This is a maze down here. Keep your torch on that thing.
180. TERESA: Wow it's fast. It can really move on those little legs.
181. TRENT: So long as we keep pace with it, and so long as luck is on our side, we should be able to track it back to its lair.
182. WELLS: Wait a minute. What's that ahead? It looks like a...
183. TRENT: Yes, a dead end. I'm not sure I want to deal with one of these things when it's cornered. Those jaws can crush bone.
184. TERESA: Me either. But look, it's taking to the water.
185. SOUND: [26] SPLASH OF ALLIGATOR ENTERING WATER
186. TERESA: It's swimming under the wall. We're going to lose it.
187. TRENT: Damn it! There must be a way through. Check the walls.
188. TERESA: Over here. This brick is loose. Whoah!
189. SOUND: [27] SOUND OF STONE ON STONE AS HIDDEN DOOR SWINGS OPEN
190. TRENT: Lookout, the wall is opening up. Good job Tess!
191. MUSIC: [78] (BRIDGE) ANTICIPATORY SCENE ENDER — LET IT FINISH

SCENE 11: UNDERGROUND CHAMBER HOLDING THREE CAGES (WELLS, TRENT, TERESA, TEGAN)

192. WELLS: [CUE] What is that... some kind of chamber?
193. TRENT: Yes, with a bunch of corridors exiting it. I think I can also make out some cages hanging from the roof, three by the look. Bring that light over here.
194. WELLS: It looks like we've lost that alligator.
195. TERESA: Uh-huh, there are just too many tunnels coming off this chamber. It could have taken any of them, and now that it's in the water there are no tracks to follow either.
196. SOUND: [28] MUFFLED YET URGENT SOUNDS ISSUING FROM ONE OF THE CAGES – TEGAN TRYING TO SPEAK THROUGH A GAG
197. TERESA: (ALARMED) Oh Trent, look! The cages aren't empty.
198. TRENT: You're right, Tess. Up near the ceiling... I think that cage is holding Martin Rodriguez... and he looks badly injured.
199. TERESA: And that cage hanging at waist height... I think it's holding Tegan, but she's bound and gagged.
200. WELLS: There's a cage on the ground too, with the gate open... Oh my Lord, are those human remains?
201. TERESA: Oh, how awful!
202. TRENT: Don't look, Tess! Someone has been using the cages as a way to feed the alligators. It looks like none of the animals themselves are around at the moment, however.
203. TERESA: Speaking of not being around. I thought there were five victims. Assuming the remains in the lower cage belong to just one person (and that cage could hardly have fit more than one) then we are still missing two victims.
204. WELLS: Thank God for small mercies. Well, surely our first job is to free the people we've found already.
205. TRENT: Yes of course. I think I can jimmy the lock on Tegan's cage.
206. SOUND: [29] TEGAN'S MUFFLED CRIES GROW MORE DESPERATE THROUGH THE GAG
207. TRENT: Tegan, it's alright. It's me, Trent. We'll have you out of here in just a second... (GRUNTS)

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208. SOUND: [30] CLANG OF LOCK BREAKING AND FALLING TO THE
FLOOR
209. SOUND: [31] SOUND OF AN ARCING ELECTRICAL DISCHARGE –
UNDER
210. SOUND: [32] MARTIN SCREAMS THROUGH HIS OWN GAG AS HE
IS ELECTROCUTED BY THE TRAP – OVER
211. SOUND: [33] (BEAT) TEGAN WAILS THROUGH HER GAG AS SHE
SEES HER HUSBAND DIE – OVER
212. WELLS: Good Lord, it's a trap. The other cage was
electrified to respond when this one was
opened. Rodriguez just took 5000 volts. He's
dead!
213. TRENT: Martin, oh no! Tegan, let me get the gag out of
your mouth...
214. TEGAN: You fool Trent! I was trying to warn you. The
man in the wheelchair said if anyone tried to
set me free, Martin would be electrocuted. He's
killed Martin and it's all your fault! It's all
your fault (BREAKS DOWN SOBBING).
215. TRENT: Tegan, I...
216. WELLS: It's alright, Stone, you couldn't have known.
I'll get her out of here.
217. SOUND: [34] SOUND OF SOBBING WOMAN BEING HUSTLED AWAY
CRYING "GIVE ME BACK MY HUSBAND! PLEASE! GIVE
HIM BACK!"
218. MUSIC: [75] (BRIDGE) DESPAIRING SCENE ENDER – LET IT
FINISH

SCENE 12: INT. THE PENDLETON GALLERY (BYSTANDER, TERESA, TRENT, DOOGAN)

219. SOUND: [35] AMBULANCE WAILS IN BACKGROUND — ESTABLISH
THEN FADE UNDER
220. BYSTANDER: (AWAY FROM MIC) Was that the body of the millionaire they just brought out? He looked like he was badly burned. I thought it was supposed to be alligators that got him.
221. SOUND: [7] WALLA — MURMUR OF ONLOOKERS — FADE IN AND
UNDER
222. TERESA: (GENTLY) Trent? Trent? You couldn't have known. It wasn't your fault.
223. TRENT: Yes it was, Tess. I could have looked more closely. I might have seen the wires. Instead I went blundering in like an elephant. And now Martin is dead.
224. TERESA: But Trent...
225. WALTER DOOGAN: (INTERRUPTING ROUGHLY) You're damned right he's dead. And I'd be holding you personally responsible if I wasn't absolutely certain one of my own officers had invited you here.
226. TRENT: Commissioner Doogan! I take full responsibility for what's happened. None of your officers were involved...
227. DOOGAN: (ANGRILY) Don't try to cover for my men. You'll only make things worse. I want you out of my crime scene right away. And if I ever see your vigilante faces again I'm going to put you in jail, understand me, boyo?
228. TRENT: Why you son of a...
229. TERESA: (HOLDING TRENT BACK) No Trent! He wants you to take a swing at him. It's all the excuse he needs.
 (TO DOOGAN) You're the boss, commissioner. We'll leave.
230. DOOGAN: Well then? Why are you still standing there?
 Get the hell out!
231. MUSIC: [74] (BRIDGE) TRAGIC SCENE ENDER — LET IT
FINISH

SCENE 13: THE STREET OUTSIDE THE GALLERY (TERESA, TRENT, RICKY, GAUCHO)

232. TERESA: [CUE] Well, that could have gone better... I guess we should find Tegan and pay our respects.
233. TRENT: I'm not sure that would be a good idea just now. They were sedating her when they put her in the ambulance.
234. TERESA: Oh. Then where to now? It feels like we're at a dead end... Hey, what's this car pulling up beside us?
235. SOUND: [36] SOUND OF A CAR PULLING UP AND DOORS
OPENING
236. RICKY (THUG #1): Hey, you two. Are you part of that "League of Adventure" group?
237. TRENT: Yeah, that's right. What do you want?
238. RICKY: Our boss would like a few words with you.
239. TRENT: Oh, and who is your boss?
240. RICKY: Mr Jerry Falcone.
241. TERESA: The gangster?
242. GAUCHO (THUG #2): Mr Falcone is an honest business man... and he don't like to be kept waiting.
243. RICKY: Yeah that's right. So are you coming along quietly, or are we gonna have to persuade you some?
244. TRENT: Not that I'd mind an opportunity to beat up a couple of hired goons in cheap suits right now — especially given the day I've been having — but we'll play along.
245. RICKY: Then lean up against the car. Mr Falcone doesn't like his visitors to come packin'.
246. TRENT: We're not armed.
247. RICKY: Yeah, well. Nuttin' personal but we gots to do our jobs.
248. MUSIC: [73] (BRIDGE) OMINOUS SCENE ENDER — LET IT
FINISH

SCENE 14: INT. FALCONE HQ — MORNING (RICKY, FALCONE, TRENT, TERESA)

249. RICKY: [CUE] Mr Falcone, your guests are here.
250. JERRY FALCONE: Send 'em in, Ricky.
251. RICKY: Sure boss.
252. TRENT: I take it you wanted to see us, Mr Falcone.
253. FALCONE: Sure, sure. I see you've met my boys. Ricky's the gabby one.
254. TERESA: And the other one?
255. FALCONE: Miss Carter, isn't it? The other one's Gaucho. He's company for Ricky.
256. TRENT: And now that the introductions are over, why have you brought us here?
257. FALCONE: Well, Mr Stone... or can I call you Trent?
258. TRENT: Mr Stone is fine.
259. FALCONE: Fair enough. Well, Mr Stone, I seem to find myself in need of your services.
260. TERESA: We don't work for crooks, Mr Falcone.
261. FALCONE: Is that so? Well, it's a good thing that I'm just an honest business man then, ain't it? Besides, this is the kind of thing you do-gooders live for. Take a look at the note I got this morning.
262. TERESA: (READING SLOWLY) "If you ever want to see Jocelyn alive again deliver two hundred thousand dollars to the end of the sewer tunnel accessed from the corner of Fourteenth and Cumberland at TEN A.M. today."
263. TRENT: That's just over an hour from now. Who's Jocelyn and why haven't you contacted the police?
264. FALCONE: Jocelyn's my daughter. She hangs out with the social set and was grabbed at last night's fundraiser.
265. TERESA: I wouldn't have thought a mob boss's daughter would be very welcome among the social set.
266. FALCONE: (ANGRILY) Business man! And Jocelyn don't know nothin' about the family business. I keep her out of it. On top of which, it's because of these... misunderstandings... regarding what I do for a living that I can't call in the cops.

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267. TRENT: We'll let that slide for the moment. Why involve us, and not your own people?
268. FALCONE: There's been some strange stuff happening lately and I'm not sure I can trust everyone in my organization. My daughter is too important to me to trust this to any of my knuckle-heads, so I'm bringing in some outside help.
269. TRENT: I see... How did you receive this note?
270. FALCONE: An alligator slithered up out of the sewers and dropped it on my front porch around three am. It was wrapped in a bloody piece of Jocelyn's dress. Two of my guys saw it and woke me up.
271. TRENT: And what do you want us to do about it, Mr Falcone?
272. FALCONE: I want you to deliver the ransom. I want you to get my daughter back. Here's the bag. The money's all in there.
273. TERESA: Wow. You keep this much cash on hand?
274. FALCONE: No. I've had the boys gathering it since the note arrived this morning... and don't get any funny ideas. I'll know if the money don't reach its destination. You either bring my daughter back or bring back the money. You come back empty handed and... well, I'll leave the rest to your imagination.
275. TERESA: You're assuming we're willing to go along with this?
276. FALCONE: Well, like I said. You're do-gooders. Ain't that right, Mr Stone? And besides, I'll owe you a favor. Not something any old Joe in this town can say.
277. TRENT: And if we refuse?
278. FALCONE: (WITH FINALITY) No one refuses an offer from me! Understand? No one.
279. TERESA: Well, it's a good thing for us we don't leave innocent girls in the hands of lunatic kidnappers.

280. FALCONE: Yeah well... Just don't mess this up, okay? As for "the lunatic kidnapper"... once Jocelyn's okay, finding this guy will be my boys' top priority.
- Ricky! Gaucho! Give these fine folks a lift down to Fourteenth and Cumberland. Make sure you don't go into the sewers after them - I don't want anyone messing this up. You wait for them to come back out and bring them back here... got it?
281. RICKY: Sure boss. What if they come out without Jocelyn?
282. FALCONE: You still bring 'em back here, got me? I'll wanna know exactly what happened.
283. MUSIC: [71] (BRIDGE) NEUTRAL SCENE ENDER - LET IT
FINISH

PULP ADVENTURE COMPILATION 1: TROUBLED TIMES

Episode 1: The Alligator Menace

Trent Stone and Tess Carter are in Star City to participate as junior members in the League of Adventure Seekers annual dinner. However, when the dinner – and a number of other key events throughout the city – is broken up by a horde of remotely controlled albino sewer alligators, Trent and Tess are launched into a dangerous game of cat and mouse with an insane genius bent on controlling the city's underworld. In order to overcome this villain our heroes must navigate a dangerous world of organized crime bosses, gang war, exploding alligators, and weird science. Can they locate the villain before his plans reach their fruition? Tune in to "The Alligator Menace" and experience this exciting adventure for yourself.

Episode 2: The Cult of the Teeth

Glory-hound and expert hunter, Maynard Havelock III, is the victim of a ritual murder shortly after having dinner with Trent Stone and Tess Carter. Finding themselves at the top of the suspect list, Trent and Tess are forced to investigate the disappearance of a number of young women from Star City University in a bid to clear their names. Their investigation takes them in search of an ancient cult (recently established in the modern city in which they have made their home), a missing obelisk, and behind it all, a familiar wheel-chained villain. Can they prove their innocence and prevent the cult from committing any more ritual murders? Tune in to "The Cult of the Teeth" and hear this story unfold for yourself.

Episode 3: The City of the Gold Spider

Star City's gangsters attempt to assassinate Trent Stone and Tess Carter from the rooftops outside an abandoned movie theater. When a young South American man succeeds in scaring the villains away only to be killed by a remotely controlled spider, the pair decides to honor his last request and go to South America to rescue his brother. Hounded by corrupt police, eerily intelligent howler monkeys, and Aztec mummies, Tess and Trent are forced to fight a combination of science and magic in order to effect a rescue. But can they survive long enough to make good on their promise? Tune in to "The City of the Gold Spider" and thrill to the unfolding of this exciting South American adventure.

Episode 4: The Reanimator's Revenge

When visiting the Star City Penitentiary Trent Stone and Tess Carter encounter an old gypsy woman who warns them that the city is facing imminent destruction. An investigation of her claims leads the pair to the City Cemetery where they are attacked by shambling, reanimated corpses bent on tearing the city apart. Before long, large sections of the population are succumbing to a mysterious sleeping sickness, martial law has been declared, and the dead are tearing the city apart building by building. Trent and Tess must race against time to introduce an antidote into the city's water supply and face down the villain before the city is completely destroyed. Will they be able to uncover the secret behind the undead plague and bring it to an end? Tune in to "The Reanimator's Revenge" and cheer as the conflict between Trent, Tess, and their arch-nemesis reaches its thrilling conclusion.

Episodes in the Host Your Own "Old Time Radio Drama" series are designed to provide a fun dinner party experience for 6-8 participants. Read along, taking on the role of one or more of the characters in the story, and listen as the exciting drama unfolds. This is the theater of the mind, where the special effects are only limited by your imagination, and your participation will build a memory that you'll treasure for years to come.

Original scripts currently available include:

The Alligator Menace * The Cult of the Teeth * The City of the Gold Spider
The Reanimator's Revenge * The Visitor from the Gloria Scott * The Ritual
The Speckled Hide * Scarlet * Predator's Row * The Island of Never
An Ephemeral Deal * On the Fence